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SAMUEL SIEGEL, Mandolin Virtuoso

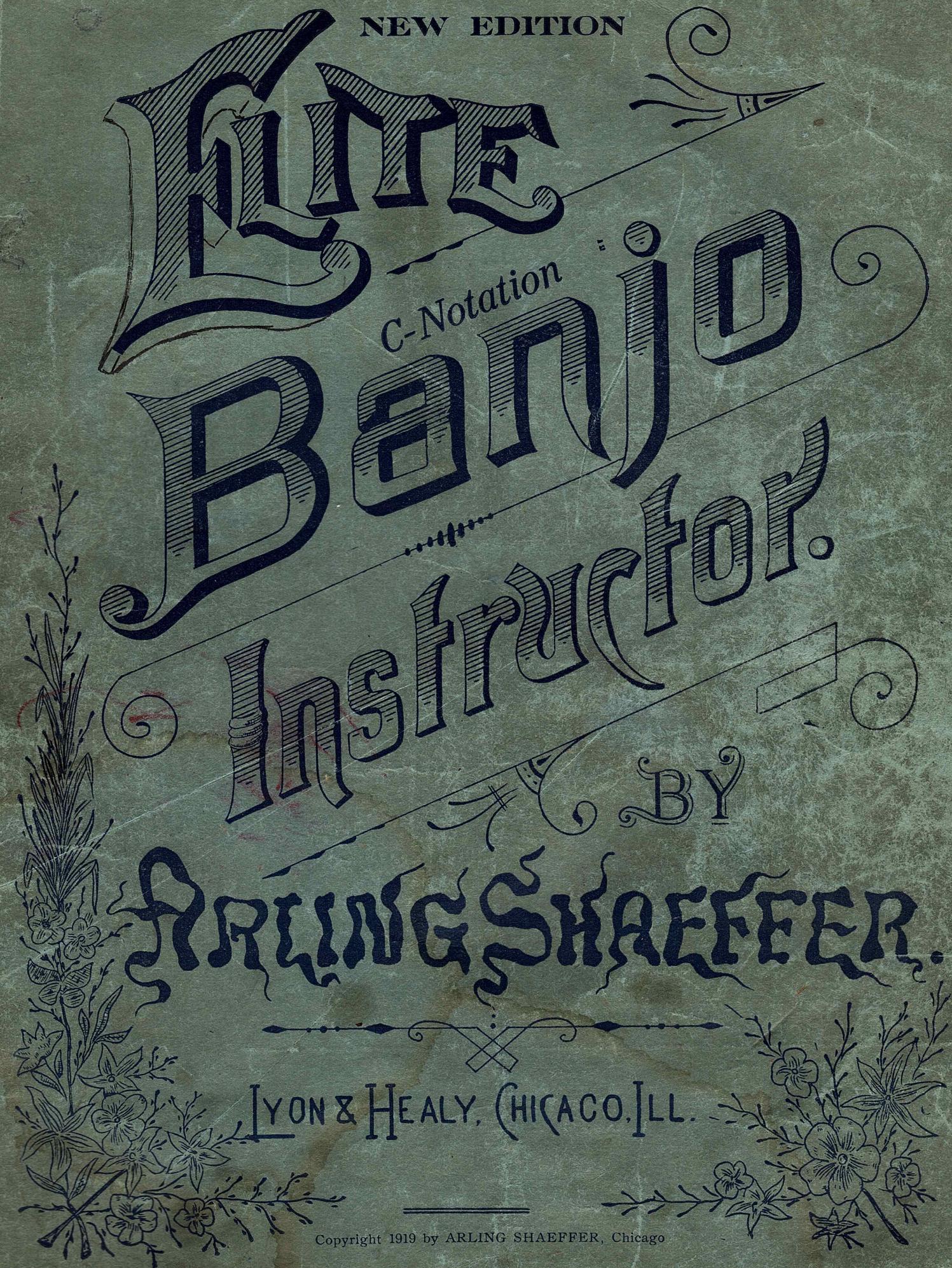
NEW EDITION

THE Banjo Instructor.

C-Notation

BY

ARLING SHAEFFER.

A decorative border surrounds the title text. It features a variety of flowers, including roses and tulips, and delicate leafy branches. The border is composed of thin lines and curves, with some floral motifs extending beyond the main rectangular frame.

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ARLING SHAEFFER, Chicago—Dear Sir:—Your Methods for Guitar, Mandolin and Banjo will justly make
musicians if studied properly.—JOHNSON BANE, Concert Guitarist.

ELITE METHOD for The UKULELE

NEW SYSTEM
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The "ELITE" Method of the Ukulele

(New System)

BY ARLING SHAEFFER.

The "Elite" is the title of a new and novel method for the Ukulele. Instead of strumming the strings in the Hawaiian style, the "Elite" teaches the use of the Felt Pick, thus affording a wider opportunity for execution and skill. This New System is strictly by note, but also includes the figure system, indicating where to place the fingers upon the strings of the Ukulele; forming all chords, and materially aiding the pupil in learning to read music at sight. The possibilities of the Ukulele are wonderful. The Felt Pick produces a tone that is rich and sweet and extremely musical.

The "Elite" will meet the requirement of both Teacher and Pupil. Although easy in the beginning it advances gradually to the more difficult. The Scales and Chords are shown in diagram as well as by note. The tremolo exercises are not found in any other method. The "Elite" contains full harmony arrangements for many of the "Old Songs," Operatic Selections, Waltzes, Marches, Two-Steps, Fox Trots and a number of Original Compositions. Many have very easy Guitar accompaniment that provide for ensemble playing. The "Elite" is an 88-page Book, printed on sheet music size paper, flexible cover, hand stitched, linen back—and sells for the popular price of \$1.00. Order through your Music Dealer or direct from Lyon & Healy, Chicago.

Elite Guitar Instructor.

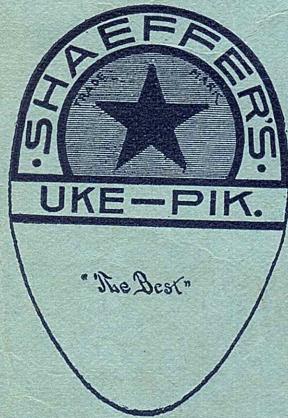
BY
ARLING SHAEFFER

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It is the largest and most complete Guitar method published. The first part of the book is devoted to primary instruction, gradually advancing to the most difficult classics. (The correct positions are illustrated by cuts.) If you desire to become a proficient performer upon the Guitar (the most beautiful of all stringed instruments) *Study this method.* Teachers will find the "Elite" a wonderful aid. It is the one book that *tells you the secret of success.*

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BY
ARLING SHAEFFER

LYON & HEALY,
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Washburn Guitar Method

By the
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This method is the most comprehensible and inviting to the beginner, of any of the popular priced guitar methods. The exercises following each scale are original and melodious, leaving its impression upon the mind of the pupil. All chords with their correct changes are plainly explained in diagram form as well as by note. Alternate fingering, most important to rapid execution, is marked. Also contains a choice collection of beautiful solos, mostly original, and some exquisite arrangements of some of the most popular and well known melodies, among which may be found "Massa's in the Cold Ground," "Swanne River," and "Annie Laurie," with brilliant variations. Sixteen solos in all. Five of the most precious songs—"My Old Kentucky Home," "Good Night," "Old Folks at Home," "The Old Log Hut," "Juanita," and "Massa's in the Cold Ground"—all with easy guitar accompaniments. Several guitar and mandolin duets, also guitar duets. This book has enjoyed a tremendous sale since its introduction on the market and will fill a long felt want of a good instructor at a popular price.

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Guitar, Banjo
and Harp
are the best.
So say the
greatest Artists
on those
instruments.
See the
Methods,
then judge
for yourself.

MANDOLIN PICKS.

Star Mandolin Picks are superior to all others. Flexible, and will not chip off at the edges or warp from the heat of the hand. This correct shape produces a full, soft, round, sweet tone, and assists in performing the perfect tremolo.

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Dear Sir: I have tried one of your "Star Mandolin Picks," and find it both correct in shape and in elastic quality. I shall be pleased to use and recommend them in future.

Valentine Abt, Mandolin Virtuoso.

En Route, April 12, 1898.

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My Dear Sir: During the past seven years of concert performing I have tested all the mandolin picks offered for sale. None gives me such general satisfaction as your "Star" picks. They are precisely the size and shape desired. I now use them and recommend them to all players.

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To teachers, 6 for 25 cts. or 15 for 50 cts.
Ask your dealer, or send to Lyon & Healy, Chicago.

NEW EDITION

THE
C-Notation
BANJO
INSTRUCTION.
BY
ARLING SHAEFFER.



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Preface.

In presenting this Improved Banjo Method to the public, I desire to call attention to the authors years of experience as a Soloist and Teacher. And therefore, in a position to know the students need. For this reason, I have taken great care in preparing the lessons, making them plain and simple— And yet, thoroughly progressive and up-to-date. If the "Instructions" are closely followed I have no hesitancy in promising the ambitious pupil the most satisfactory results.

Arling Shaeffer.

RUDIMENTS OF MUSIC.

Previous to making any attempt to perform on any musical instrument, it is of the utmost importance that the student should be familiar with the "Rudiments of Music."

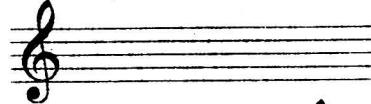
Careful application should be exercised in memorizing the many signs comprising the different kind of notes, corresponding rests, placing the notes on the staff, on the lines or in the spaces, so the student can tell the name of any note by letter. As soon as this has been accomplished, the student may advance by placing the notes upon the instrument.

The signs used to indicate duration of musical sounds are called **NOTES**, and are represented by characters thus:  etc. (See comparative table of notes later.)

In writing music, the first seven letters of the alphabet are used: A, B, C, D, E, F and G. Each note is named from the position it takes upon the staff.

THE STAFF is five parallel lines, thus:

Mandolin, Banjo and Guitar music is written in the Treble or "G" clef. The clef is a sign placed at the commencement of a piece of music, and of which there are several kinds. The "G" clef is a character written thus:  and is placed at the commencement of a piece of music thus:



The names of the notes on the five lines are:



The names of the notes in the four spaces are:



The staff is not capable of expressing the extreme pitch of sound above or below the staff; so to express sounds of such a nature, "ADDED" lines are placed above or below the staff. In most music only three added lines are used below the staff and only four or sometimes five can be used above the staff.

Notes on leger lines below the staff:

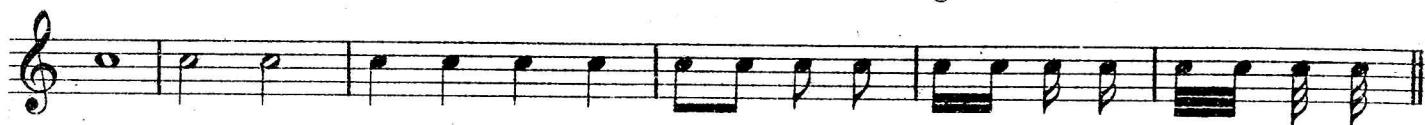


Notes on leger lines above the staff:



DURATION OF NOTES.

The formation of the note shows if it is of a long or short duration.



Whole Note. Half Notes. Quarter Notes. Eighth Notes. Sixteenth Notes. Thirty-second Notes.

DOTTED NOTES.

When a dot (·) is placed after a note the value of the note is increased in length one half of itself.

All notes of each denomination may be lengthened with a dot, with the exception of a whole note, which cannot be dotted.

THE SHARP.

The sharp (#) is a sign used to raise a note one half tone higher, or one fret higher on the finger-board of the instrument. Higher means toward the bridge or right hand.

THE FLAT.

The flat (b) is a sign used to lower a note one half tone, or one fret lower on the finger-board of the instrument. Lower means toward the nut or keys.

NATURAL SIGN.

The natural sign (♮) is used to restore a note to its natural position when it has been sharped or flatted and only affects notes in the measure in which it occurs, unless changed by a sharp or flat following it. Any sign affecting a note, affects all notes of the same denomination throughout the entire measure.

THE DOUBLE SHARP OR FLAT.

The double sharp (x) is a sign used to raise a note a whole tone or two half tones higher than it is naturally. The double flat (bb) lowers a note a whole tone lower than it is naturally.

THE INTERVALS.

The distance between two notes is an interval. Some notes are one half tone from the note preceding it, and some notes are a whole tone or two half tones from the one preceding it; but a note cannot be more than a whole tone from the following or preceding note in a scale.

KINDS OF KEYS.

There are two kinds of keys; Major and Minor. A major key is one whose third is natural. A minor key is one whose third note is flattened.

KINDS OF SCALES.

There are three kinds of scales; Major, Minor and Chromatic. A major scale is one that has six whole tones and two half tones in one octave. The half tones occur between the third and fourth and seventh and eighth tones in an octave. A minor scale is one that has six whole tones and two half tones in one octave. Unlike the major scale, the half tones occur between the second and third and seventh and eighth in the scale. A chromatic scale has thirteen consecutive half tones in one octave.

Major Scale in C.	Minor Scale in C.	Descending.
Chromatic Scale with Sharps.		Descending with Flats.

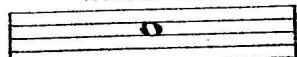
THE TRIPLET.

A triplet is a group of notes connected by a slur and is indicated by a figure three (3) placed under or over a group of notes. Example:

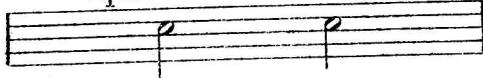
A triplet of any kind of notes must be played in the time of *Two Notes* of the same kind. Should a figure 6 be placed over or under any group of notes, they must be played in the time of *Four* of the same kind of notes.

COMPARATIVE VALUE
OF NOTES.

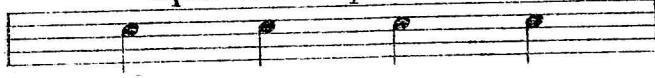
whole note



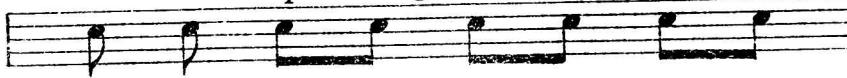
equal to two half notes



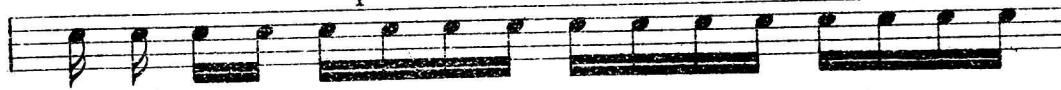
equal to four quarter notes



equal to eight eighth notes



equal to sixteen sixteenth notes



equal to thirty two thirty-second notes



MEASURES.

Music is divided into measures by perpendicular lines, at intervals, across the staff, thus dividing the music into measures, or sometimes called bars; thus:



THE SLUR.

The slur is a sign used when two notes are to be played in a connected manner, either from a lower to a higher or from a higher to a lower. When played from lower to higher, the first note is to be played, and while the string is vibrating, the finger of the left hand falls as the stroke of a hammer upon the string where the next note is to be played; by so doing, the string is caused to vibrate without being picked again with the right hand. When the slur is to be played from a higher to a lower note, the highest note is played, and the finger of the left hand releases the string by picking it with the finger of the left hand. In the latter case, both fingers of the left hand should be placed upon the string before releasing the finger, holding the lowest note to be played firmly. Not more than two notes are generally slurred at a time. Slurred notes are played thus:



THE STACCATO.

This is a style of executing a note so that the sound is short, or in a stopped like manner. The vibration is not allowed to continue longer than to hear the note. This effect is produced by releasing the string immediately after picking it, thus stopping the vibration. The staccato sign is a small dot placed over or under the notes.



SYNCOPATION.

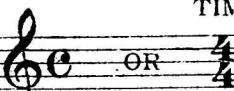
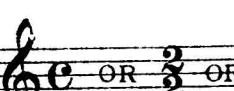
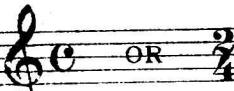
This a peculiar division of time, and is used to give an effect in music that could not be produced in any other way. The accent falls on the second note in a measure. It should be practiced very slowly at first.



EXPLANATION OF TIME.

Time is one of the most essential features to master in music. It gives the different notes their respective value; and in order to keep exact time it is necessary to count the time in each measure. The following table shows the kinds of time.

KINDS OF TIME.

SINGLE OR COMMON TIMES.	COMPOUND COMMON TIMES.	SINGLE TRIPLE TIMES.	COMPOUND TRIPLE TIMES.
			
			
			

When a line is drawn through the **C** thus  it is called Alla Breve, and two (1.2.) are counted in a measure. When the **C** has not a line drawn through it, count four in a measure or common time.

COUNTING TIME.

The upper figure tells how many to count in a measure. The lower figure, by adding "th" to it, equals the kind of a note to count "1" to; thus:—
 4—The number to count in each measure.
 4—Count "one" to each quarter note or its equivalent.

The following exercises will be of great value in learning how to count.

CORRESPONDING NOTES AND RESTS.

Whole note and rest.
 Half note and rest.
 Quarter note and rest.
 Eighth notes and rest.
 Sixteenth notes and rest.
 thirty second notes and rest.

POINTS OF EXPRESSION.

To give necessary phrasing and expression to music, one must pay particular attention to the different accents upon certain notes in different parts of a measure. In $\frac{3}{4}$ or $\frac{3}{8}$ time, the accent falls on the first count in the measure unless otherwise marked. In $\frac{6}{8}$ time, the accent falls on the first and fourth counts in the measure. In $\frac{4}{4}$ time, the first and third counts in the measure are accented, but not the second and fourth, unless otherwise marked. *See the following examples:*

The signs used to mark notes that are to be accented particularly are *fz* or *rf* or *>*.

Thus:

THE BARRE.

This word signifies to press a part or all of the strings to the finger-board. It is used in executing chords or passages requiring the barre. To perform the barre, place the first finger of the left hand across the strings at the fret that is marked to be barred; lifting the wrist sufficiently high so that the finger will lie in a straight position across the strings. When the barre is to be taken, the word "Barre" is generally written below or above the measure of music to be played.

SIGNATURES OF SHARP KEYS.

Number of Sharps.	1	2	3	4	5	6	7
Names of Keys.	G	D	A	E	B	F#	C#

It will be seen that if one sharp is employed, it must be prefixed to F; consequently, all F's in that entire movement must be raised one half tone or one fret higher than F natural (unless the signature is changed.) When two sharps are employed, all F's and C's must be raised; three sharps, all F's, C's and G's; etc.

SIGNATURE OF FLAT KEYS.

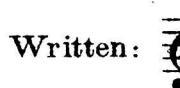
Number of Flats.	1	2	3	4	5	6	7
Names of Keys.	F	Bb	Eb	Ab	Db	Gb	Cb

A Flat, prefixed to a note, depresses it one half tone. When one flat is the signature, it is always placed on B; therefore, every B must be lowered one half tone throughout that entire movement. When two flats are employed, B and E are to be flattened, and so on. All flats and sharps are placed on the lines or the spaces of notes to be flattened or sharped. The sharps or flats marked at the commencement are called the signature, while any marked in in the course of the composition are called accidentals.

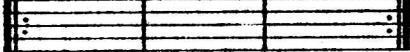
ORNAMENATIONS AND SIGNS USED IN MUSIC

GRACE NOTES.

A grace note is a small note which has no given time in the measure, but is played quickly before the note following it, and from which its time is taken. *EXAMPLE:*

Written:  Played: 

ABBREVIATIONS.

When a strain of music is to be repeated, it is indicated by two dots placed in the first and last measures of the strain, thus: 

When the words "Da Capo" or D. C. appear at the end of a strain of music, it means that the first strain is to be repeated. When "Dal Segno" or D. S. appears, it indicates a return to the sign  and repeat the strain following the sign. When "D. C. al Fine" appears, it indicates a return to the first strain and continue to the word "Fine".

THE TURN.

The turn is a sign made thus:  and when placed over a note, it means to commence a note higher than the note over which it is placed (or principal note) playing quickly to one lower, and return to the principal note. Written:  Played: 

When the sign appears in an upright position, it means to commence one note lower than the note over which it is placed, play to one note higher and return to the principal note.

Written:  Played: 

THE TRILL.

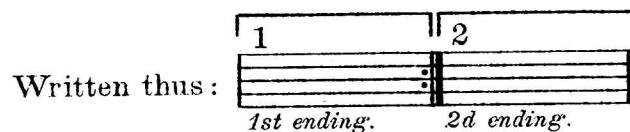
This is generally shown by the sign "tr:" To execute the trill, commence on the next note lower in the scale, and return to the note over which the sign appears, in rapid succession.

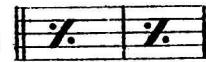
Written:  Played: 

This sign is sometimes taken for the tremolo sign, which is not correct. The tremolo sign is indicated by two or three dashes across the stem of a note.

Thus:  Played: 

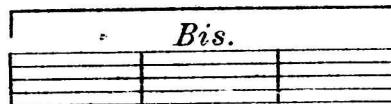
First and second endings are shown by two brackets, over one or more measures at the finish of a strain, and are used to abbreviate or diminish the space used in writing. The figures 1 and 2 placed in brackets, indicate the first and second endings. A repeat mark of two dots will always be seen at the right of the first ending, which after repeating, omit the first ending and play the second ending instead. When the first strain of a piece has been repeated by the D. C. sign only the second ending is used; the first ending being omitted.

Written thus: 

When the repeat sign written thus  is found in one or more measures, it indicates that the last measure written in notes is to be repeated as many measures as indicated by the sign. If the same sign occurs with a figure 2, 3 or 4, or any number over it,

thus:  it indicates that the first measure is to be repeated twice, or as many times as the figure indicates.

When the word "Bis" is placed over one or more measures of music, it indicates that the mea-

sure or measures are to be played twice, thus:  This sign is more frequently found in orchestra music. But it is best to become familiar with all the signs in general use.

TUNING THE BANJO.

The Banjo is one of the most easy of stringed instruments to tune. If the pupil has never tuned an instrument, it will be best to tune by frets.

Stringed instruments are tuned to what is called Concert Pitch or A. As the strings on the banjo are so small they are too loose to produce a good tone if tuned to A. Hence C has been substituted as the pitch to tune the banjo, or a third tone higher than A.

To tune the Banjo first tune the "C" or bass string to C on the piano or pitch pipe; place the finger on the "C" or bass string at the 7th fret, and tune the "G" or next string to correspond with the bass string fingered at the 7th fret. Place the finger on the 4th fret of the "G" string. Finger the "B" string at the 3d fret and tune the "D" string in unison with the "B" string fingered at the 3d fret. The little "G" or "thumb string" as it is sometimes called, is tuned last, by placing the finger on the "D" string at the 5th fret and tuning the small "G" in unison. To test the tuning of the banjo sound the lower "G" string open, next the "G" open; then the "B" open, and lastly, the small "G". If the four strings produce a perfect chord, then they are in tune. Place the finger on the first fret of the "B" string, and sound the same with the "C" or bass string open; if the two tones are an octave apart, then the banjo is in perfect tune.

TUNING BANJO WITH PIANO.

Tune the "C" string on the banjo to an octave below the Middle C of the piano, then tune the other strings as directed above. The chord of C on the banjo should harmonize with the chord of C on the piano. The open chord of G on the banjo should harmonize with the G chord on the piano. The chord of F on the banjo should harmonize with the chord of F on the piano, and so on through all the keys.

HOW TO HOLD THE BANJO.

Place the rim of the banjo on the right leg near the hip, permitting the upper part of the rim to rest against the body. The right arm resting on the rim about three inches above the tail-piece, or, where the strings are fastened, extend the hand over the strings so that the fingers will rest some three inches from the bridge, picking the strings with the fingers without moving the hand.

The head and shoulders should remain erect. The neck of the banjo should pass the left shoulder and rest in the left hand between the thumb and first finger. Care should be taken in retaining the fingers at the side of the neck, and not allow them to appear under the neck. The left arm does very little in holding the instrument, as the pressure of the right arm on the rim will hold it firmly.

PICKING THE BANJO.

It is very important that the pupil should pick correctly and this is not easily accomplished. It has been observed that two people will not produce the same tone on the same banjo; this is due to the fact that they do not pick alike. A delicate touch should be developed and to acquire this, the fingers should pull the strings with only sufficient force to produce a clear, musical tone. Picking the string too hard, forcing the strings, when vibrating, to interfere with the frets on the fingerboard, causes a harsh, disagreeable tone.

The hand should be partly closed, with only the tips of the fingers resting on the strings. When picking, bend the fingers as if closing the hand. The wrist should curve upward and not lay flat upon the head of the banjo. Never permit the little finger to rest upon the instrument.

BANJO BRIDGE.

The bridge must be carefully selected. It should be made of well seasoned maple or white wood. The notches in which the strings rest must not be too close together; as some fingers are broader than others and necessitates the strings being separated more than for a person with slight or thin fingers. If the bridge is not adapted to the fingers, cut away the upper part where the notches are, and cut new ones farther apart, or closer together, whichever may be desired.

THE TREMOLO.

This is one of the most beautiful effects which can be produced on the banjo, and is the only way by which a sustained tone can be played.

THE FINGER NAILS.

Many teachers advise that when playing a stringed instrument, the finger-nails should be trimmed as close as possible. This is a mistake. The finger-nails of the right hand should be allowed to grow sufficiently long, to allow the nails to project a trifle beyond the fleshy part of the fingers, as the quality of tone depends upon the nails. A fleshy finger with the nails cut close, will produce a dull tone as if the string was muted. When the nails project sufficiently it holds the flesh in place and when the fingers leave the string, the vibrations are crisp and clear. The nails of the left hand should always be trimmed quite close.

RIGHT HAND.

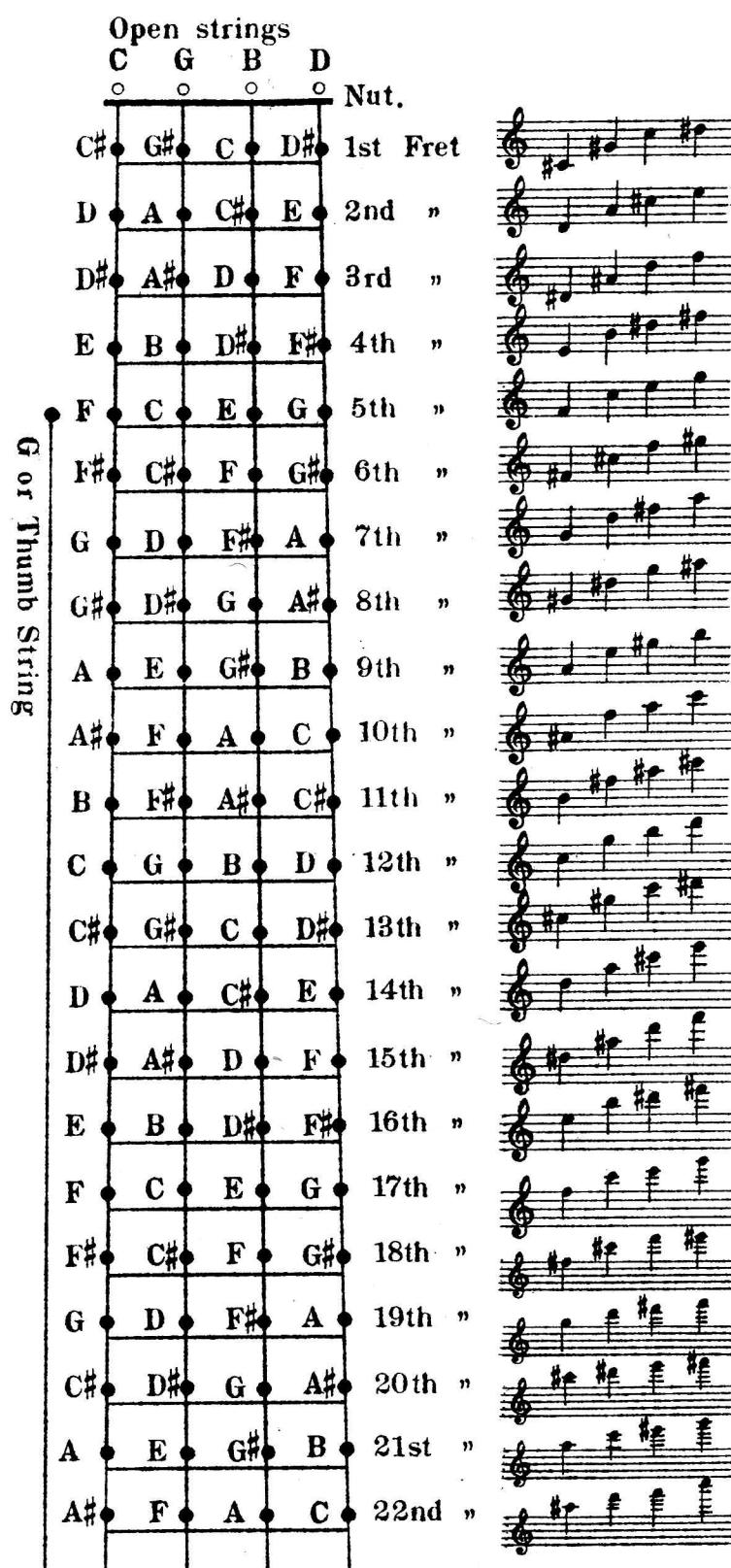
While picking with the fingers of the right hand the thumb should project about an inch farther forward than the fingers. It is a common practice among some performers to allow the little finger to rest firmly upon the head of the banjo. This rule in my judgement is wrong. While it is claimed that this practice assists the firmness of the hand in reality it retards the freedom and is strained and ungraceful. This objectionable feature of resting the little finger on the head is that it mars the appearance of a well kept instrument. There are also passages in music which cannot be executed perfectly without the entire freedom of the hand. After the habit of resting the little finger has been acquired it is quite difficult to change, so the author would suggest not to permit the hand to rest upon the instrument.

STRINGING THE BANJO.

The quality of strings is of vast importance and they should be graded in size to fit the instrument. They should be of gut except the bass, which should be of silk, covered with wire. Strings arranged in sets can be procured at any music store. Strings are sometimes false in tone and cannot be detected until they are placed upon the banjo. If a string fingered at the 12th fret, produces a tone an octave higher than when played open, the string is true. If the strings are sharp or flat when fingered at the 12th fret, it may indicate that the bridge is not in a correct position and should be shifted forward or backward from the tail piece. Some are inclined to think that the finger board is not correctly fretted when it really is the fault of the strings. Old strings should be replaced with new ones quite frequently, as perfect strings will become false with constant use.

DIAGRAM OF THE BANJO FINGERBOARD, SHOWING NOTES ON STRINGS.

Each fret is considered a position on the fingerboard of the Banjo. Thus the 5th Position means 5th fret. When read in music it indicates the notes in the measure or that several measures are to be played by fingering the strings at the 5th fret.



NOTICE

1st or D String fingered at any fret is the same note three frets higher on the B or next lower string.

2nd or B String fingered at any fret is the same note four frets higher on the G or next lower string.

3rd or G String fingered at any fret is the same note seven frets higher on the C or next lower string.

"Higher" means to finger towards the bridge.

THE TREMOLO

The first finger of the right hand is generally used, although the second finger is sometimes used by very good performers. The finger is usually confined to the first and second strings but can be used on any of the four of the principal strings.

When practicing commence very slowly at first, increasing the speed as the muscles of the hand relax, permitting the finger that is used to swing forward and back, picking both ways as it swings.

The finger must swing toward the palm of the hand as if opening and closing the finger. After the finger has gained rapidity in swinging, the lower notes will be played at even intervals by the thumb.

The following exercises have been systematically prepared and if carefully studied and practiced will develop execution and skill.

U = Up.

D = Down.



Same, only twice as fast as the last. "Perfect Tremolo."

Repeat each measure fifty times, increasing the speed by degrees.

To accomplish the above may take many days. Sometimes it is necessary to practice for many weeks or even months to acquire a perfect Tremolo.

SIMPLE MELODY.

(For Practice.)

To be executed with the First Finger.



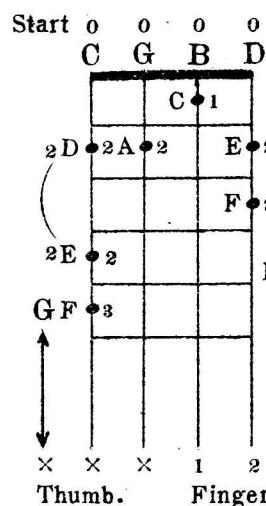
SIMPLE MELODY.

(with accompaniment.)

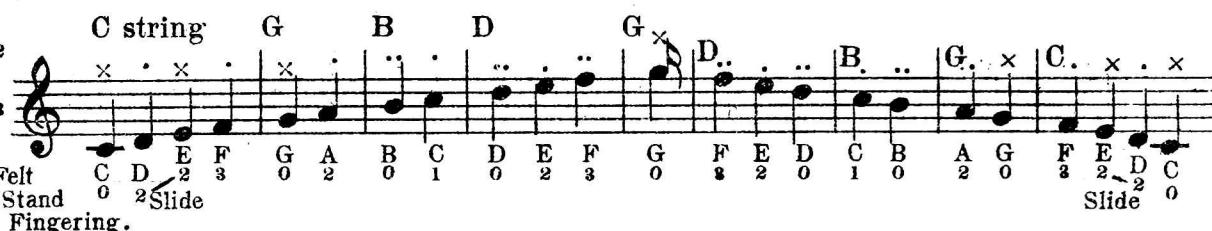
The first Finger is to execute the upper notes, while the thumb is to play the lower notes.



SCALE OF C MAJOR, SIGNATURE NO SHARPS OR FLATS



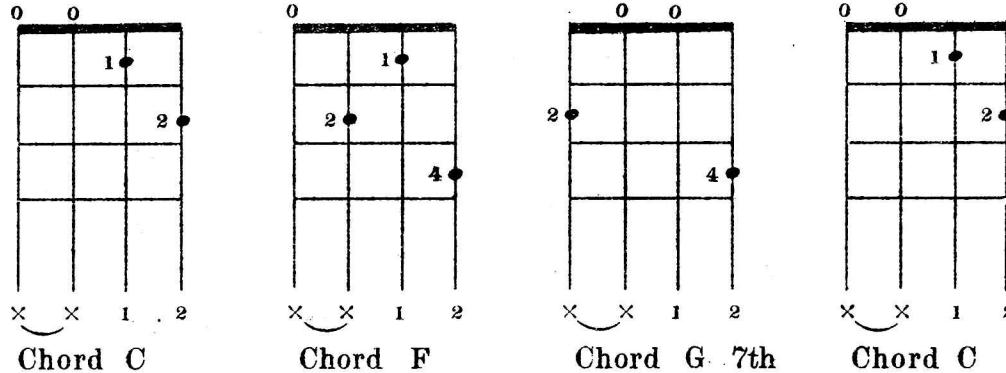
Most practical key for the Banjo



After playing the above scale ascending and descending the pupil should place the notes on the Banjo Fingerboard separately, locating all the C's, and D's, etc.

Above diagram shows
fingering of the scale
of C major on finger-
board of Banjo.

.. = 1st. Finger.
.. = 2nd. Finger.
... = 3rd. Finger.
x = Thumb.



EXERCISES IN PICKING IN ABOVE CHORDS

1.

2.

3.

EXERCISE FOR PRACTICE

4

5

6

7

8

9

10

11

12

19
Rosy Posy WALTZ

BANJO

ARLING SHAEFFER



CATHERINE SCHOTTISCHE

Tempo di Schottische



OLD BANJO WALTZ

Moderato



FIRST PRETTY WALTZ

BANJO

ARLING SHAFFER

ROSE'S IN BLOOM SCHOTTISCHE

Tempo di Schottische

IRISH WASHER WOMAN

BANJO

Arr. by ARLING SHAEFFER

Allegro

MY LOVES BUT A LASSIE O

22
Tramp, Tramp, The Boys Are Marching
Root
BANJO

Arr. by ARLING SHAEFFER

Moderato



THE GIRL I CAN'T FORGET

A Scotch Ballad

Moderato *with feeling*

ARLING SHAEFFER



COMING THRU THE RYE

SHAWLY.

C Notation.

Arr. by ARLING SHAEFFER.



Bar 5th

rall

23
ARKANSAW TRAVELER

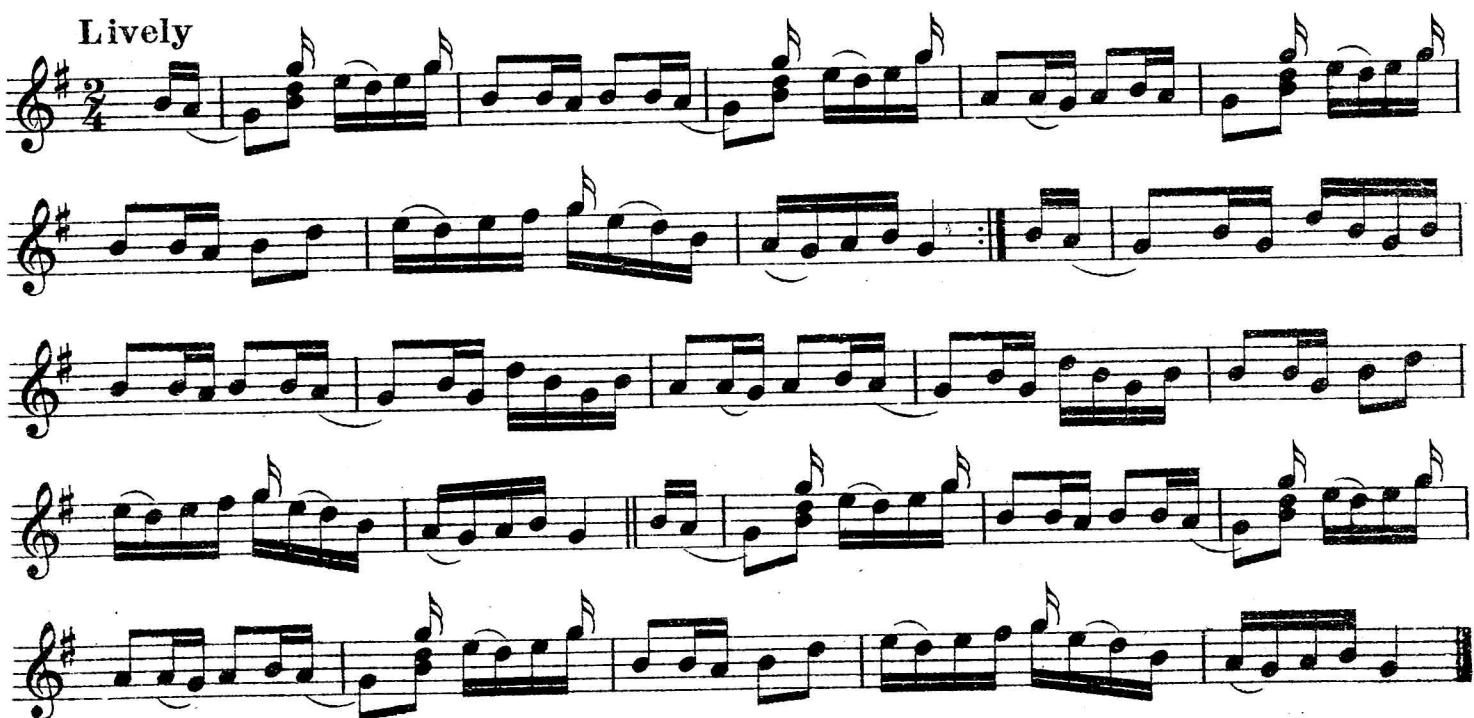
BANJO

Arr. by ARLING SHAEFFER



Mrs. MC LEOD'S REEL

Arr. by
ARLING SHAEFFER.



RATTLE SNAKE JIG

BANJO

ARLING SHAEFFER

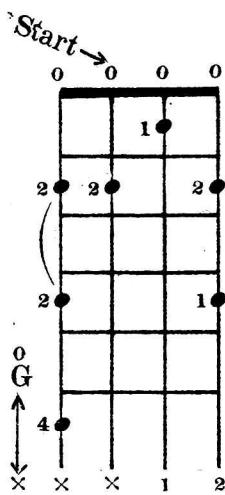


BANJO RAG TIME

WALK ABOUT

Moderato

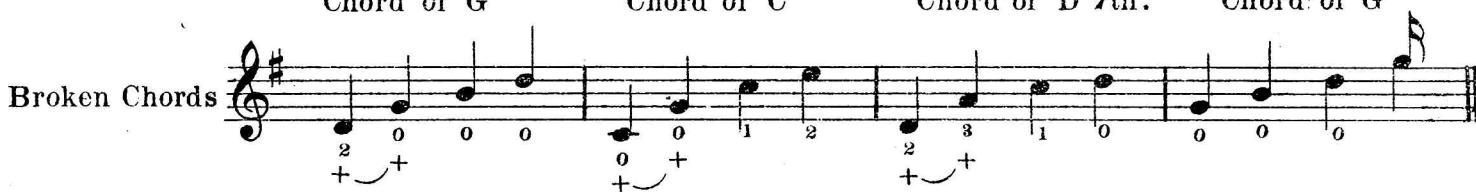
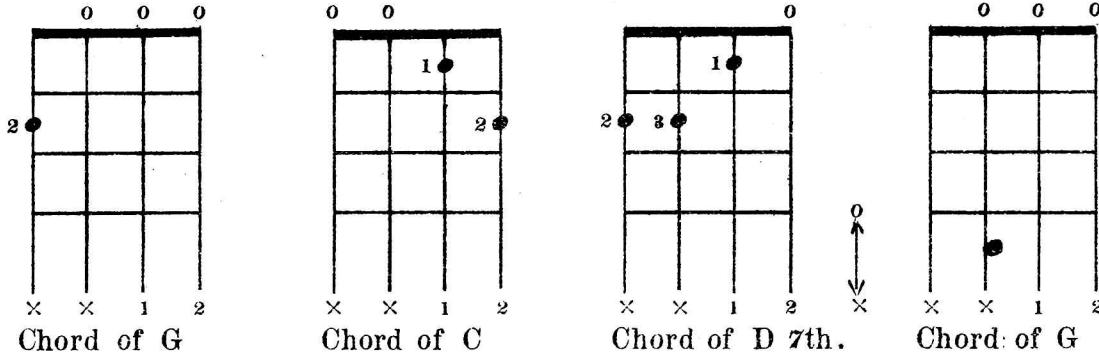




25



Observe that every F-is played sharp, or one half tone higher than in the previous scale of C.



EXERCISE FOR PRACTICE

Waltz

DEVIL'S DREAM

BANJO

ARLING SHAEFFER

SWANEE RIVER JIG

Tune 4th. to D

YANKEE DOODLE

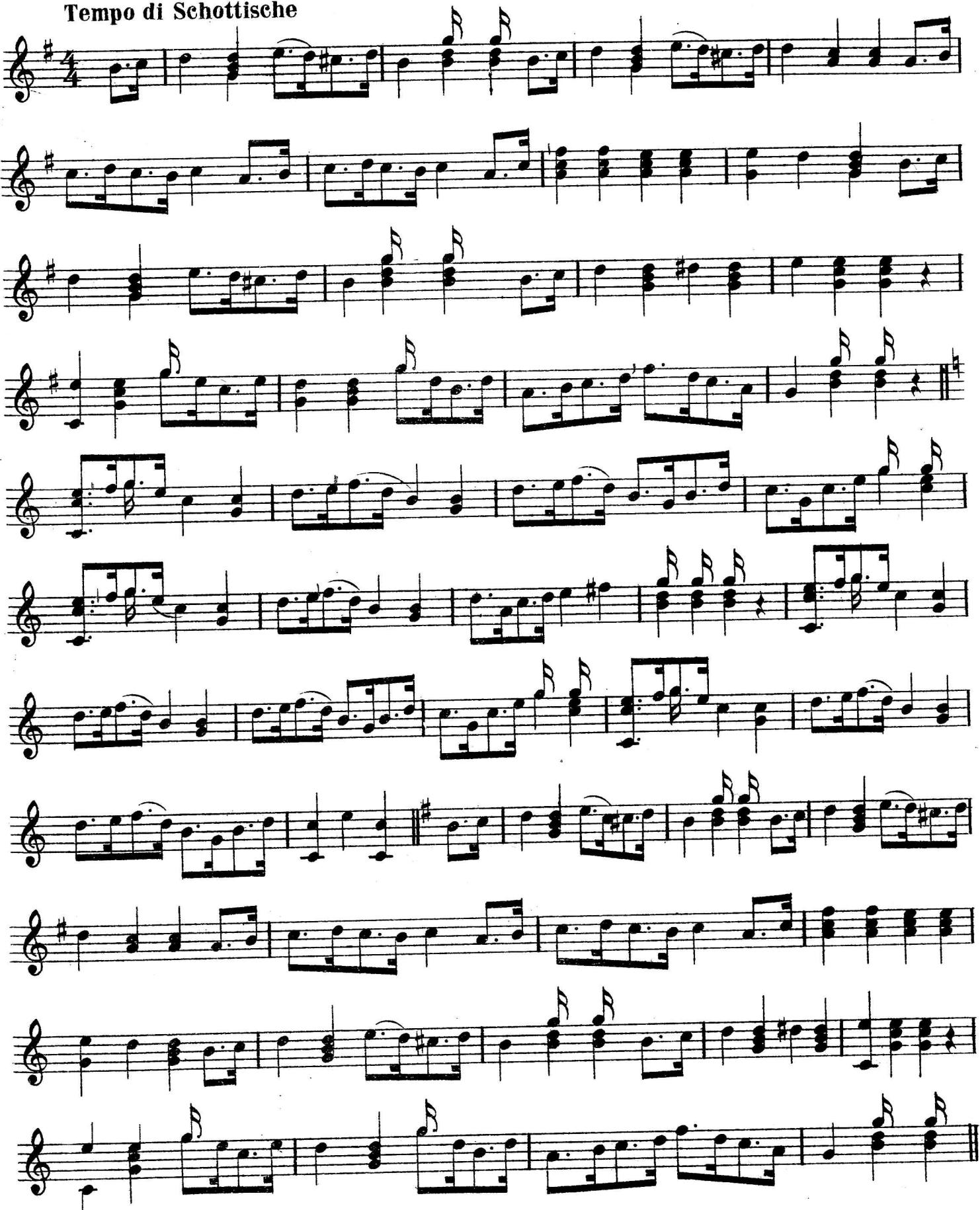
HIDE AND SEEK

SCHOTTISCHE

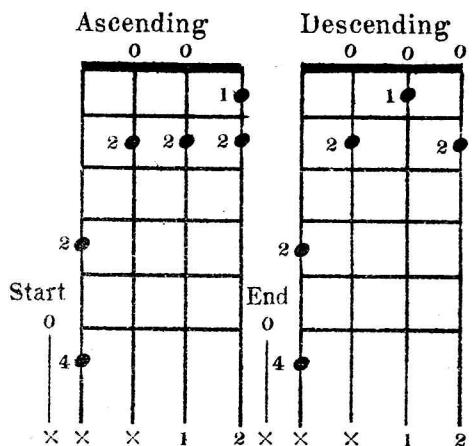
BANJO

ARLING SHAEFFER

Tempo di Schottische



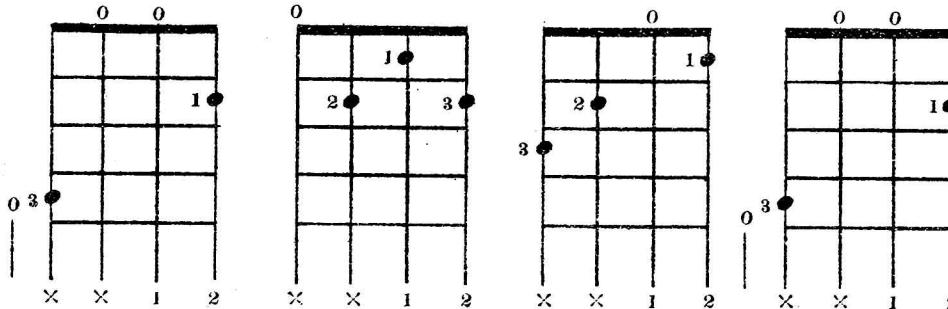
28
SCALE OF E MINOR, RELATIVE TO G MAJOR



E Minor Chords are to be played in connection with G Major.



CHORDS OF E MINOR



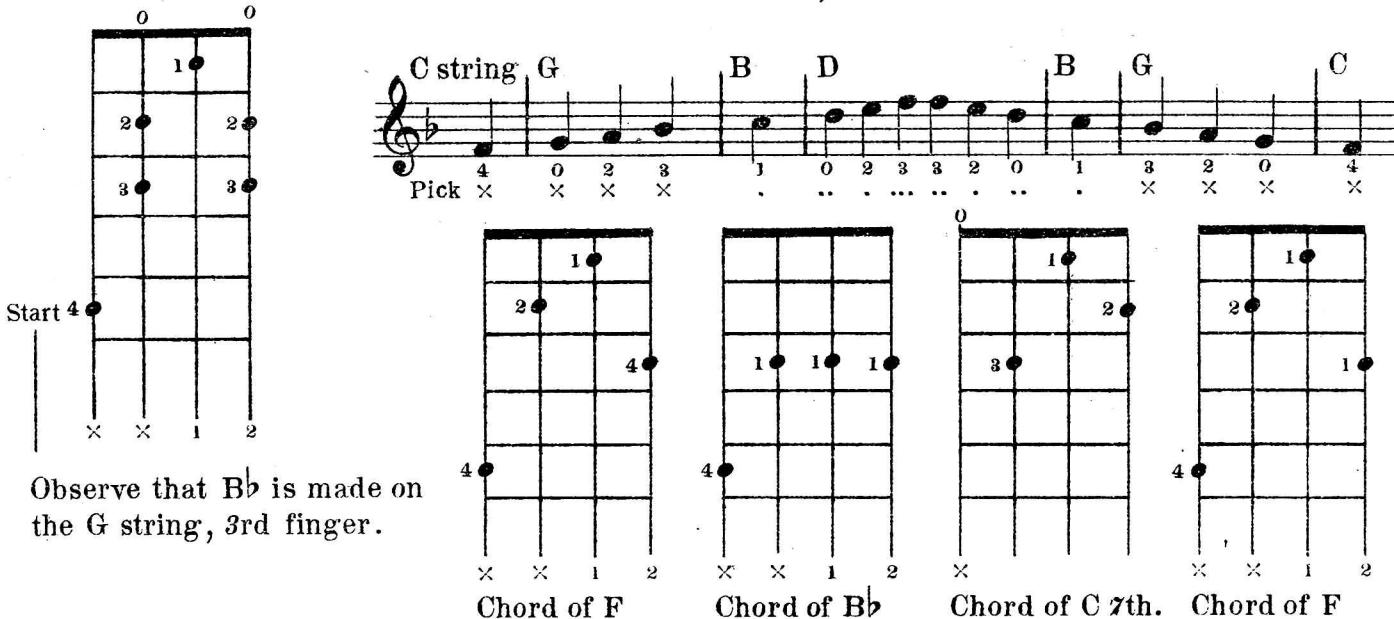
PRIDE OF IRELAND

BANJO

(Genteel Irish Jig) Original

Moderate

SCALE OF F MAJOR, SIGNATURE ONE FLAT



EXERCISE FOR PRACTICE

Waltz

MINE FOR EVER POLKA

BANJO

ARLING SHAEFFER

Tempo di Polka

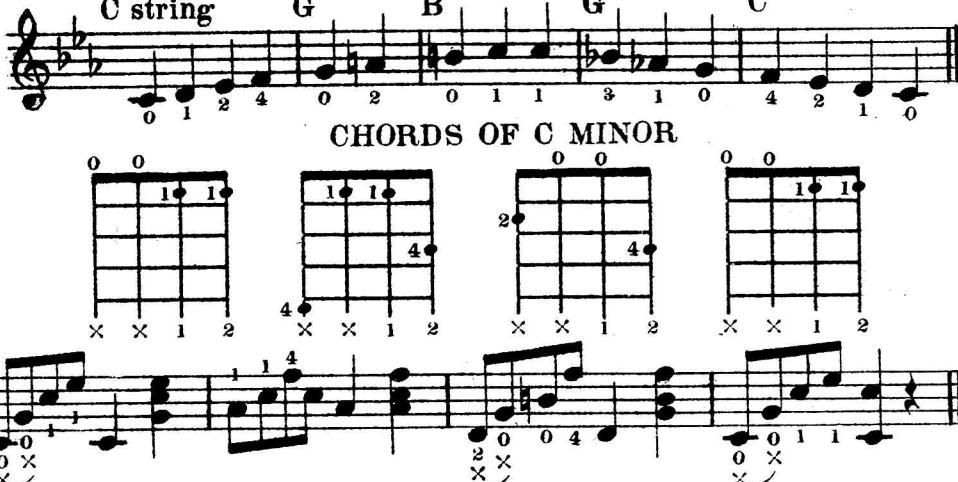
The musical score for 'Mine For Ever Polka' for Banjo is presented on twelve staves. The key signature is F major (one sharp). The time signature is 2/4. The tempo is marked as 'Tempo di Polka'. The music is composed of various banjo techniques, including single strokes, double strokes, and grace notes. The notation is divided into measures by vertical bar lines. The score is arranged in a single column of staves, with each staff representing a measure of the music.

SCALE OF C MINOR, RELATIVE TO E \flat MAJOR.

Most practical minor key for the banjo

C string G B | G

A blank musical staff consisting of five horizontal lines and four spaces, with a key signature of one sharp (F#) and a common time signature (C).



DARK-TOWN SCHOTTISCHE

BANJO

Tempo di Schottische

ARLING SHAEFER

Tempo di Schottische

Fine

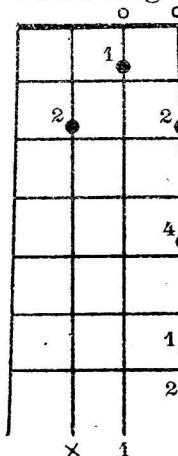
ff Bar 5th. ff Bar 5th. ff

ff f ff

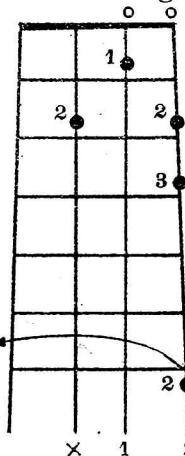
D.C. al Fine

SCALE OF A MINOR, RELATIVE TO C MAJOR.

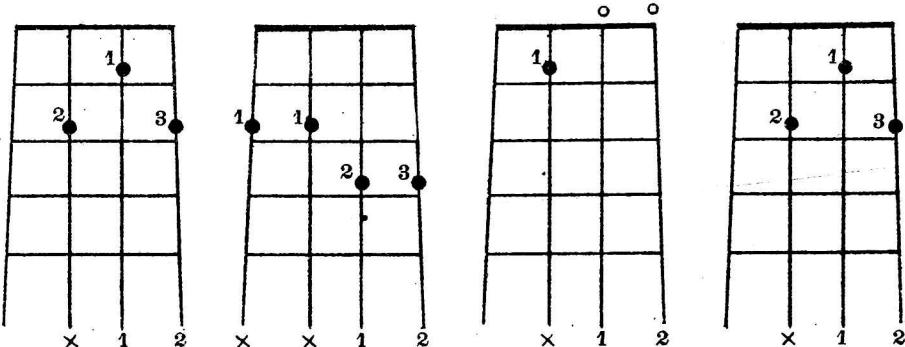
Ascending.



Descending.



CHORDS OF A MINOR.



A-Minor Chords are played in connection with C Major.

A MINOR.

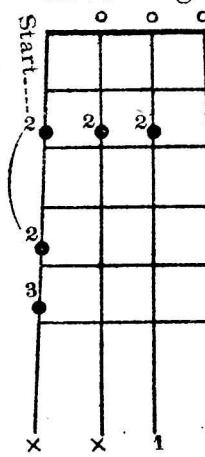
D MINOR.

DIM 7th E.

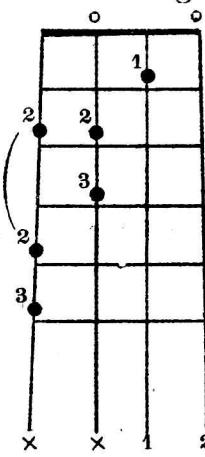
A MINOR.



Ascending.



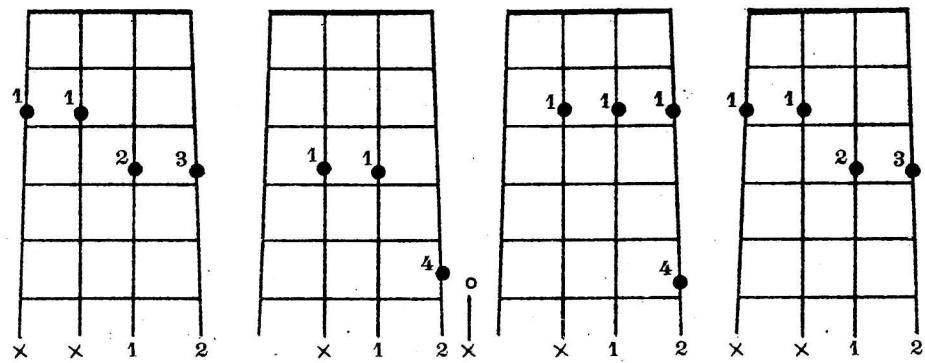
Descending.



SCALE OF D MINOR, RELATIVE TO F MAJOR.



CHORDS OF D MINOR.



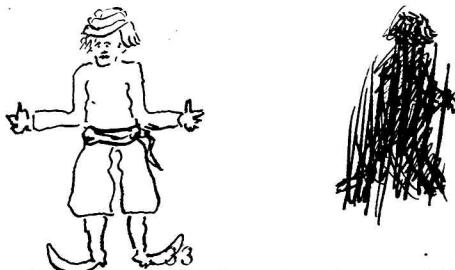
Hold wrist of left hand very high in performing the bar in D minor chords. Are played in connection with F Major.

D MINOR.
Bar 2^d Pos.G MINOR.
Bar 3^dA 7th
Bar 2^d

D MINOR.

BROKEN CHORDS





As many desire to play accompaniments, and not being familiar with the changing of keys, the following chords will demonstrate the most common changes from one key to another with their modulations. The ear of the performer must suggest the change of key.

Key of C F D G C 7th. G

C C B Minor

Bar 2d

Modulation in C

C G C D

C F. 7th. F

Relative A Minor D Minor A Minor

Key of F B Minor C 7th. C F 7th.

F Bb Minor

Modulation in F

Relative D Minor

Scales of various keys extending into higher positions, also corresponding chords and inversions with correct fingering.

SCALE OF C MAJOR.

CHORDS OF C.

INVERSIONS.

Bar 5th. 12. 5th.

Shift. Shift. B Stg.

0 2 3 0 2 0 1 0 2 3 1 3 4 1 3 3 1 2 1 G 0 3 2 0 1 0 2 0 3 2 2 0

SCALE OF F MAJOR.

CHORDS OF F.

INVERSIONS.

Shift. B Stg. G.

4 0 2 3 1 0 2 3 0 1 2 4 1 3 4 4 3 1 2 4 3 0 3 2 0 1 3 2 0 4

SCALE OF G. MAJOR.

CHORDS OF G.

INVERSIONS.

On D Stg. B G

0 2 0 1 0 2 4 0 1 3 4 1 2 3 4

Bar 7 - 10 - 12.

Bar 12.

CHORDS OF C. & CHANGES.

CHORDS OF F.

Bar 10 - 15th. 0th. 12th.

CHORDS OF G.

Bar 7th. Bar 7th.

SWEET BONNIE QUADRILLE

BANJO

ARLING SHAEFFER

1. Allegro



Fine.



D. C.



D. C. al Fine



36
HAZELDELL POLKA

BANJO

Tempo di Polka

ARLING SHAEFFER

1 2 3 4 5

Bar 2nd

D. C.

LITTLE QUEEN MAZURKA

Tempo di Mazurka

ARLING SHAEFFER

1 2 3 4 5 6

D. C.

SWEET MAGNOLIA SCHOTTISCHE

BANJO

Tune 4th to D.

ARLING SHAFFER.

Moderato

D.S. al Fine.

DARLING CLOE SCHOTTISCHE

BANJO.

Tempo di Schottisch

ARLING SHAEFFER.

Tempo di Schottisch

ARLING SHAEFFER.

Bar 2nd

Bar 2nd

20

1

2

3

4

5

Fine.

D.C.

Bar 3rd

D.C. al Fine.

AULD LANG SYNE

BANJO

ARLING SHAEFFER

Moderato

Musical score for 'AULD LANG SYNE' for BANJO, in 4/4 time, key of G. The score consists of four staves of music. Measure 5 is labeled 'Bar 5th.' and measure 10 is labeled 'Bar 5th.'

WEARING OF THE GREEN

Moderato

Musical score for 'WEARING OF THE GREEN' for BANJO, in 4/4 time, key of G. The score consists of five staves of music. Measure 5 is labeled '5th. 10th.'

HAZEL MAZURKA

BANJO

Tempo di Mazurka

ARLING SHAEFFER

The musical score for 'Hazel Mazurka' for Banjo is divided into two main sections: 'Tempo di Mazurka' and 'TRIO'. The 'Tempo di Mazurka' section is in 3/4 time, one sharp key signature, and treble clef. It contains six staves of music with various note heads and stems. The 'TRIO' section is in 3/4 time, one flat key signature, and treble clef. It also contains six staves of music, with some staves featuring grace notes and slurs. The music is divided into measures by vertical bar lines.

BANJO

41
“IMPATIENT” WALTZ

Tempo di Waltz

ARLING SHAEFFER

Sheet music for Banjo of the "IMPATIENT" Waltz by Arling Shaeffer. The music is in 3/4 time and consists of 12 staves of musical notation. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The music includes various dynamics like 'p.', 'f.', and 'ff.', and performance instructions like '3' and '2'. The notation is typical for a banjo, featuring open strings and specific fingerings indicated by numbers above the notes. The piece concludes with a final staff ending with a double bar line and repeat dots, followed by a final staff.

To my Friend Mr. J. O. Patterson,
Denver, Colo.

BANJO SOLO
C Notation also
published in A notation

SUN FLOWER JIG

Allegro

ARLING SHAEFFER

43
TEMPTATION SCHOTTISCHE
BANJO SOLO

ARLING SHAEFFER

Tempo di Schottische.

Bar 2d.....

Bar 2d Pos.....

D.C.

5th Pos.....

Bar 3d.....

D.C. al Fine.

SHAEFFERS' FAVORITE GALOP

BANJO SOLO
C Notation also
Published in A notation.

ARLING SHAEFFER

Allegro

Copyright MDCCCXXXIV by Arling Shaeffer.

BANJO SOLO.

C Notation.

Also published in A Notation.

45
STARRY NIGHT WALTZ

ARLING SHAEFFER.

The sheet music consists of 14 staves of musical notation for banjo. The notation is in common time (indicated by 'C') and uses a treble clef. The music is in C major, with occasional sharps and flats. The first staff begins with a treble clef and a 'C' time signature. The second staff begins with a treble clef and a 'C' time signature. The third staff begins with a treble clef and a 'C' time signature. The fourth staff begins with a treble clef and a 'C' time signature. The fifth staff begins with a treble clef and a 'C' time signature. The sixth staff begins with a treble clef and a 'C' time signature. The seventh staff begins with a treble clef and a 'C' time signature. The eighth staff begins with a treble clef and a 'C' time signature. The ninth staff begins with a treble clef and a 'C' time signature. The tenth staff begins with a treble clef and a 'C' time signature. The eleventh staff begins with a treble clef and a 'C' time signature. The twelfth staff begins with a treble clef and a 'C' time signature. The thirteenth staff begins with a treble clef and a 'C' time signature. The fourteenth staff begins with a treble clef and a 'C' time signature. The music includes various banjo techniques such as slurs, grace notes, and fingerings (e.g., 1, 2, 3, 4). The notation is dense and requires a good understanding of banjo fingerings and timing. The music ends with a repeat sign and the instruction 'D.C. al Fine.'

46
ARGENTINE DANCE

BANJO SOLO

C NOTATION

Also Published in A Notation

Moderato.

Characteristic

ARLING SHAEFFER.

Sheet music for Banjo Solo in C notation, featuring 12 staves of musical notation. The music is in 4/4 time, mostly in G major, with a section in minor. The notation includes fingerings (1, 2, 3, 4) and strumming patterns. The piece concludes with a 'Fine.' and 'D.C.' (Da Capo). The music is characteristic of the Argentine Dance, as indicated by the title and subtitle.

1. *Moderato.*

2. Characteristic

3. ARLING SHAEFFER.

4. Bar 5th

5. Bar 10th

6. 7th

7. Bar 7th

8. Bar 5th

9. Bar 7th

10. Bar 7th

11. Minor

12. Bar 2d.....

13. Bar 2d

14. Bar 2d.....

15. Bar 2d

16. Bar 2d.....

17. Bar 2d

18. Bar 2d.....

19. D.S. § then D.C. al Fine.

SHAEFFER'S CELEBRATED SOLO JIG No. I.

BANJO SOLO

ARLING SHAEFFER

Tune Bass to D.

The music is in 2/4 time, key of D major, with a treble clef. The score consists of 14 staves of music, each with a different rhythmic pattern. The first staff starts with a treble clef, and the subsequent staves switch to a bass clef. The music includes various banjo techniques indicated by numbers (1, 2, 3, 4) and slurs. The score concludes with a copyright notice at the bottom.

Copyright MCMXIX by Arling Shaeffer, Chicago.

BANJO SOLO

C NOTATION

Also published in A notation

Moderato

48 TEXAS TOM'Y March-Two-Step

ARLING SHAEFFER

The musical score consists of two staves. The top staff is for the Banjo Solo, using C notation with fingerings (1, 2, 3, 4) indicated above the notes. The tempo is **Moderato**. The bottom staff is for the **Allegro** Piano or Guitar, providing harmonic support. The score includes sections for **INTRO**, **Allegro**, **Trio**, and **Fine**. The **Trio** section is marked **5th Pos.** and **C**. The **Allegro** section includes dynamics **rall** and **p**. The **Fine** section is preceded by **Last time scarcely audible.** and **D.S. % then Trio**. The **D.S. al Fine** section concludes the piece.

ANNIE LAURIE

BANJO SOLO
C Notation

Andante

Bar 12th

Arr. by TOM CAREY
For this MethodBANJO SOLO
C Notation

LOVES OLD SWEET SONG

(MALLOY)

Arr. by TOM CAREY

Andante

THEN YOU'LL REMEMBER ME

DUO STYLE

BANJO SOLO
C NotationArr. for this work by
TOM CAREY

Andante Tremolo all upper notes

51
MISERERE

(Il Trovatore.)

VERDI.

BANJO SOLO

C. Notation.

Arr. by ARLING SHAEFFER.

Andante con Expression

Bar. 5th

MY OLD KENTUCKY HOME—GOOD NIGHT⁵²

BANJO SOLO.

C NOTATION

Also published in A Notation.

Arr. by ARLING SHAFFER.

Andante con Expression.

The sheet music consists of eight staves of music in C notation for banjo. The first four staves are labeled *Andante con Expression.* and the last four staves are labeled *Dixie..* The tempo *Vivace.* is indicated in the fifth staff. The music includes various banjo techniques such as slurs, grace notes, and specific fingerings indicated by numbers above the notes.

SOUTHERN SONGS MEDLEY

BANJO SOLO.

C NOTATION

Also published in A Notation.

Arr. by ARLING SHAEFFER.

Sweet Alice Ben Bolt.

Andante con Expression.

The musical score for 'Sweet Alice Ben Bolt' is arranged in eight staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one flat (B flat). The third staff begins with a treble clef and a key signature of one sharp (F#). The fourth staff begins with a bass clef and a key signature of one sharp (F#). The fifth staff begins with a treble clef and a key signature of one sharp (F#). The sixth staff begins with a bass clef and a key signature of one sharp (F#). The seventh staff begins with a treble clef and a key signature of one sharp (F#). The eighth staff begins with a bass clef and a key signature of one sharp (F#). The music is in 4/4 time throughout.

ROSELLA CONCERT WALTZ

Hesitation.

BANJO SOLO.

C NOTATION.

Also published in A Notation.

ARLING SHAEFFER.

Tempo di Valse.

Bar 7th

Fine.

Banjo Solo

Sheet music for Banjo Solo, page 55, featuring ten staves of musical notation with banjo tablature below the notes. The music includes various banjo techniques like slurs, grace notes, and specific string notation (e.g., 0, 1, 3, 2, 4). The notation spans from Bar 1 to Bar 3d, ending with "D.S. & al Fine."

LISTEN TO THE MOCKING BIRD

BANJO
C-Notation"HAWTHORNE"
Arr. by ARLING SHAFFER.

Tune 4th to D.

10th

10th

VAR. I.

10th

7th

7th

7th

LISTEN TO THE MOCKING BIRD

VAR. 2.

10th 13th 12. - 10. - 7.

10th

CARNIVAL OF VENICE

BANJO SOLO
C Notation

(VARIATIONS.)

PAGANINI
Arr. by ARLING SHAFFER.

INTRO.

Moderato

INTRO.

Moderato

Cadenza rapido

TEMA

5th

BANJO

VAR. 1.

Bass Solo

VAR. 2.

Allegro

BANJO



FINALE

VAR. 3.

Vivace

OLD BLACK JOE

BANJO SOLO

C Notation

STEPHEN FOSTER
Arr. by Arling Shaeffer

Andante con expression

VAR. I.

Allegro

OLD BLACK JOE. (Cont.)

VAR. II.

63
OLD BLACK JOE. (Concl.)

VAR. III.

Andante

When You And I Were Young Maggie
 BANJO SOLO
 C Notation
 (BUTTERFIELD)

Andante con expression

Arr. by ARLING SHAEFFER

102 staves of Banjo Solo music for 'When You And I Were Young Maggie' arranged by Arling Shaeffer. The music is in 4/4 time and C notation. The score consists of 12 staves. Staff 1: 'Andante con expression'. Staff 2: 'Cadenza.....'. Staff 3: 'rit.'. Staff 4: 'VAR. 1'. Staff 5: '9th Pos..... 19th'. Staff 6: '5th Pos..... 1st. 5th'. Staff 7: '7th'. Staff 8: 'VAR. 2'. The music includes various banjo techniques like slurs, grace notes, and fingerings (e.g., 4-4-4, 1-2-3, 0-2-3, 1-3-4, 1-3-1, 4, 19). The arrangement is for Banjo Solo.

WHEN YOU AND I WERE YOUNG MAGGIE

The musical score consists of two main parts. The first part, starting at measure 65, features a treble clef and a common time signature. The melody is composed of eighth and sixteenth notes, with several measures of sixteenth-note patterns. The second part, labeled 'VAR. 3', begins at measure 125 and is in 2/4 time. It features a treble clef and includes dynamic markings like f (forte) and p (piano). The score also includes fingerings (e.g., 1, 2, 3, 4) and a 12th measure indicator. The 'VAR. 3' section concludes with a return to the original common time and treble clef, followed by an 'Andante' section and a final 'Fine' section.

66

MAY QUEEN MARCH

TWO-STEP

BANJO SOLO
C. Notation,
For Banjo & Guitar.

ARLING SHAEFFER

Tempo di marcia

Tune Banjo C, to Guitar C.

Tempo di marcia

Tune Banjo C. to Guitar C.

1

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MAY QUEEN MARCH.

GUITAR ACCOMP.

(TWO-STEP.)

Tune Banjo Bass to Guitar C.

ARLING SHAEFFER.

The musical score consists of six staves of music for guitar accompaniment. The first four staves are in 6/8 time, with key changes indicated by sharps and flats. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a treble clef and a key signature of one flat. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a treble clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. The sixth staff begins with a treble clef and a key signature of one sharp. The score includes sections for 'GUITAR ACCOMP.' (TWO-STEP.), 'TRIO.', and 'D.C.' (Da Capo). The music is in 6/8 time, with various key changes and dynamic markings like 'Fine.' and 'D.C.'.

SEXTETTE FROM LUCIA

BANJO SOLO.

C NOTATION.

Also published in A Notation.

(Donizetti.)

Arr. by ARLING SHAFFER.

Andante, con Expression.

69
WHEN TWO HEARTS MEET
BANJO SOLO. (Gavotte)

C NOTATION.

Also published in A Notation.

ARLING SHAEFFER.

Tempo di Gavotte.

Trio

FALL IN LINE MARCH

BANJO SOLO.

C NOTATION.

INTRO.

Tempo di Marcia.

ARLING SHAEFFER.

70

FALL IN LINE MARCH

BANJO SOLO.
C NOTATION.

INTRO.
Tempo di Marcia.

ARLING SHAEFFER.

Bass Solo.
Trio.

D.S. %% al Fine. then Trio.

D.C. al Fine.

FALL IN LINE MARCH

GUITAR ACC.

To C Notation Banjo Solo.

ARLING SHAFFER.

INTRO.

Tempo di Marcia.

The musical score consists of two parts. The upper part, starting with an introduction, is for guitar (accordions) and banjo solo. It features six staves of music in 2/4 time, with a key signature of one sharp (F#). The introduction is in C notation, followed by six staves of standard musical notation. The notation includes various chords and single notes, with some measure endings marked by a diagonal line. The piece concludes with a bass solo section and a final section starting with 'D.S. al Fine. then Trio.' The lower part is for banjo solo, also in 2/4 time and one sharp key signature. It features two staves of music with tablature notation, showing fingerings (1, 2, 3, 4) and strumming patterns. The section ends with 'D.C. al Fine.'

72 SUPERBA MARCH

BANJO SOLO.

C NOTATION.

Also Published in A Notation.

(Syncopated Spasm)
TWO STEP

ARLING SHAFFER.

ARLING SHAFFER.

Bar 5th.....

Bar 1st

Bar 1st.....

Bar 5th Pos.

Bar 7th Pos.

Bar 7th.....

4th Pos.

4th Pos.

5th Pos.

3rd Pos.

D.C. al Fine.

TRIO.

73

SUPERBA MARCH.

(Syncopated Spasm.)

GUITAR or LUTE acc.

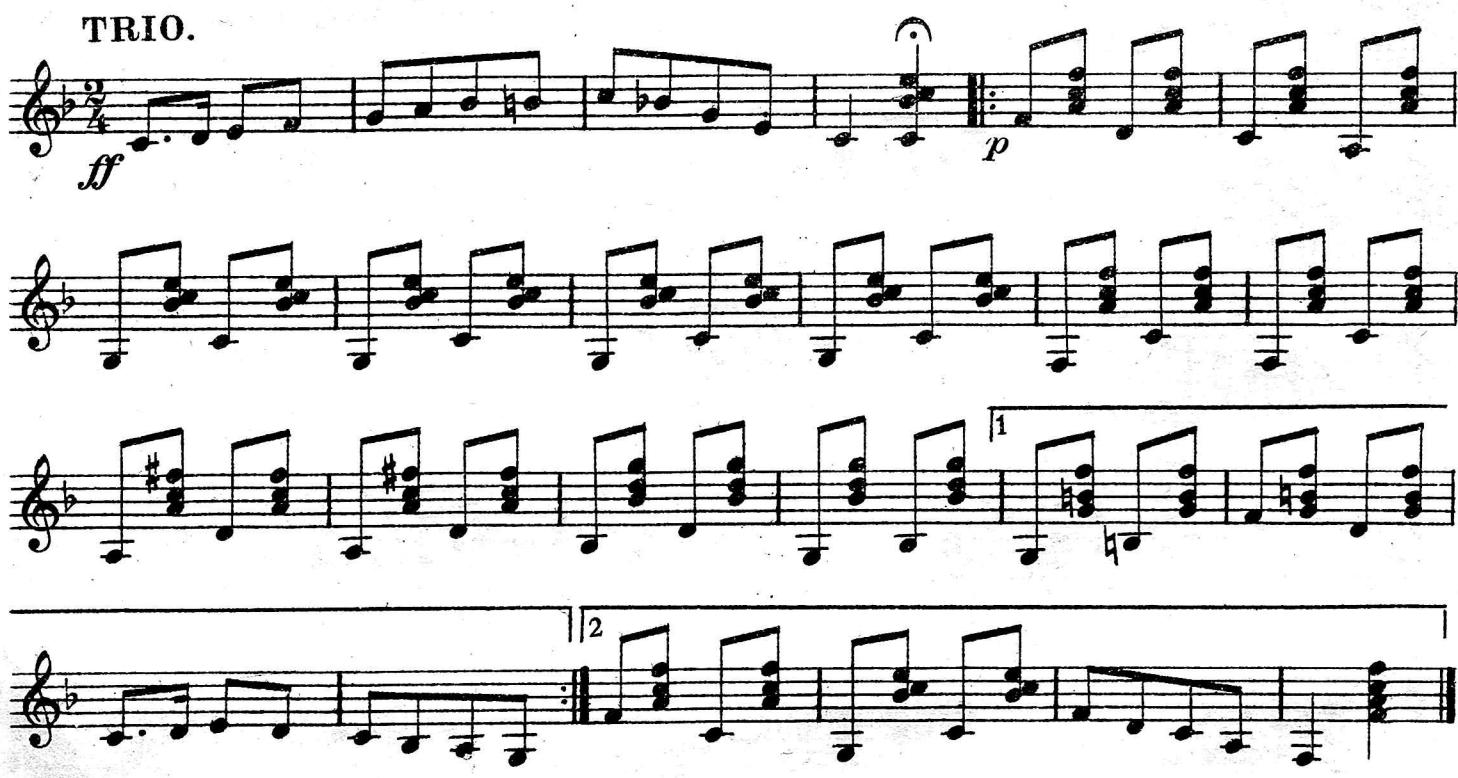
TWO-STEP.

ARLING SHAEFFER.

Banjo in C.



TRIO.



BANJO SOLO.

C NOTATION.

Also published in A Notation.

CHAMPION MARCH

(Militarie)

ARLING SHAEFFER.

Tempo di Marcia.

75
CHAMPION MARCH

GUITAR ACC.

(Militarie)

ARLING SHAFFER.

Tempo di Marcia.

ff

(F Bass 8 notes lower if preferable)

1 2 6 8

1 2 6 8

Fine.

Bar. 3: ...

D.S. $\frac{8}{8}$ then D.C. al Fine.

ON TO VICTORY MARCH

BANJO SOLO.

C NOTATION.

Also published in A Notation.

ARLING SHAEFFER.

Tempo di Marcia.

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HUSTLE TO CAMP MARCH

BANJO SOLO.

C NOTATION.

Also Published in A Notation.

ARLING SHAFFER.

INTRO. *Tempo di Marcia.*

INTRO. *Tempo di Marcia.*

March.

pp

ff

Tremolo optional

Fine.

D.C. to Fine.

Copyright 1917 by Arling Shaeffer. Chicago.

AN IRISH HEART NEVER GROWS OLD

SONG and REFRAIN.

SONG FOR BANJO

C notation

Voice.

With a love for the sham-rock so dear to his heart, that in
With a longing for home, in a far dis-tant land, where

sto - ry so oft' has been told;
na - ture her treasures en - fold;
From the In time of his spired with a

birth 'till bent low with age; An I - Irish heart nev - er grows
love that en - dures 'till the last; An I - Irish heart nev - er grows

old; He will fight for his hon - or he'll die for his
old; With suc - cess as his mot - to come soon as it

flag, For free - dom strive on - ward so bold; There is
may, Break the chain that ap - pression now holds; For as

Words & Music
By ARLING SHAEFFER.

one thing as sure as the sun kisses as the stars shine above; An Irish heart
 sure as the sun kisses as the stars shine above; An Irish heart

REFRAIN

nev - er grows old. With a true lov - ing heart for his
 nev - er grows old.

coun - try and home, and a sweetheart with tress - es of gold; Bar 2d.

For as sure as the sun kisses night in - to day; An

I - Irish heart nev - er grows old. INTERLUDE

.....

CONTENTS.

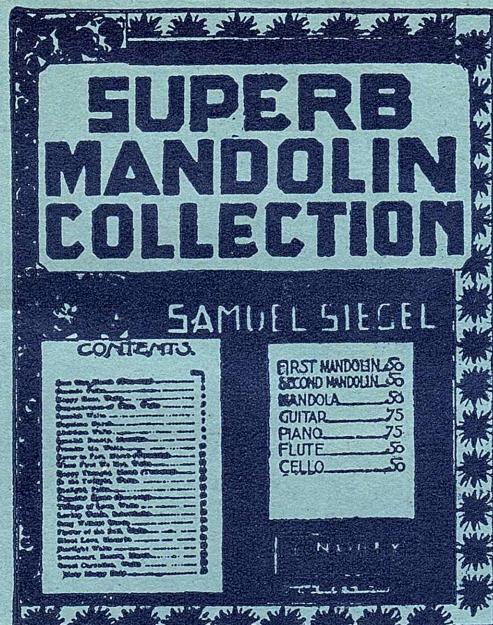
Correct Position for holding the Banjo
 Chart showing fingerboard of the Banjo
 Rudiments of music
 Ornamentations and signs used in music
 Stringing the Banjo— the finger nails
 Tuning the Banjo
 How to hold the Banjo
 The Tremolo and how to accomplish it
 Scale of C Major with diagram chords and
 exercises for right hand

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Instrumental Music for the Banjo.

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SHAEFFER'S CATALOGUE Contains the *BEST SOLOS* by the Greatest Artists the World has Ever Known



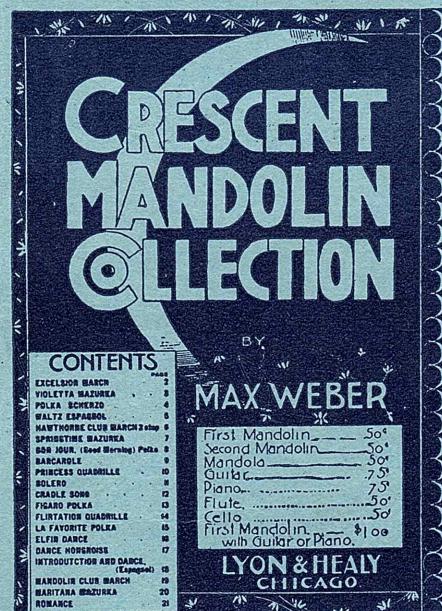
New "Superb" Mandolin Collection.

By Samuel Siegel.

The above collection is published in book form, with attractive colored title-page in red and green. It contains twenty-four beautiful original marches, waltzes, two-steps, serenades, songs without words, schottisches, mazurkas, polkas, etc. After the composer's name is known, there is no need of any explanatory recommendations. The arrangement is particularly commendable for Mandolin Clubs as the instrumentation is arranged for all instruments used in club playing; also complete for 1st and 2nd Mandolins with Guitar or Piano.

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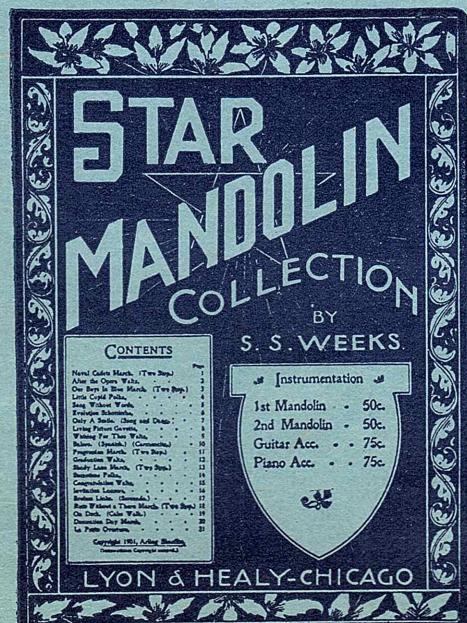


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Star Mandolin Collection.

By S. S. WEEKS.

This extraordinary collection of twenty-one pieces, comprising beautiful Waltzes, Two-Steps, Gavottes, Song and Dances, Mazurkas, Polkas, Serenades, Songs without words, all of which are of recent composition and most suitable for any combination for Mandolin Club, and are complete for Mandolin with Guitar or Piano accompaniment.

Words are inadequate to express the merits of these compositions.

The composer is a mandolinist of well known reputation, and these compositions are the result of his many years experience as a writer and soloist. These compositions are not a revision or rearrangement of old pieces with new names, but are all original. The Concert Solos by the same author have received the praise of all artists on the mandolin. This collection is beautifully printed from large, clear plates, and has an elegant title cover in three colors, red, white and green. Prices are as follows: 1st Mandolin Book, 50¢. 2nd Mandolin Book, 50¢. Guitar and Piano accompaniment, 75¢. each. Can be sent by mail; order at once. Advise your music dealer.

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